

THE CLEVELAND MUSEUM OF ART

ARTIST BIOGRAPHY

MAY 87

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Jill West Hungerford PRESENT POSITION Cloisonne artist,

DATE AND PLACE OF BIRTH: Dec.15,1959 Cleveland, Ohio. Jeweler

CATEGORY/PRIMARY MEDIA: Enamel/Jewelry

ART TRAINING (Schools, Scholarships, etc.):

Ohio State University

Columbus College of Art and Design

Silversmithing under Vada Beetler

Cloisonne under Audrey Don

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

Herndon House Gallery- 1986

Professional division , Ohio State Fair-1985

"Best of 85" sponsored by Ohio Designer Craftsmen,1985

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

AWARDS:

Banner Award at Columbus Winterfair-1986

Award of Excellence at the Craftfair at Hathaway Brown-1986

Best of Show and Purchase Award at the Westerville Music and Arts Festival

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

I have expressed my creative feelings since childhood through drawing and painting. My studies in college were in these media. It has just been during the past four years that I began exploring cloisonne enamel as a primary outlet for my creativity. I find a similarity between watercolor and transparent enamels in the opportunity to create gradual changes in color and shading. Enamel, however, is a more involved process, a more permanent medium, and will not fade. I like this perma-



nence and the opportunity to create wearable art this medium offers.

Some of the images in my work are based on realistic subjects, but are abstracted to some degree. Others are purely flowing, curvilinear shapes. Some are geometric. In all my work I strive for a pleasing balance of color and shape. Always experimenting with new images and techniques, I enjoy the variety and the continuity available within the particular process I use. To achieve the gradual shadings and changes in color, I build up many thin layers of transparent enamel. The surface is highly polished to achieve a perfectly smooth feeling.

Heavenly Soul is the result of several changes in my life. I had been experimenting with the technique of 'champlevé'. Using this technique, I began work on this piece shortly after my aunt became seriously ill with cancer. She had only several months to live, and my thoughts came to focus on life and death. Through the two faces looking toward one another and the shapes and soft colors in this piece, I wanted to create a peaceful and tranquil feeling.

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